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VOL. VIII. NO. 3

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1934

THE BRITISH MUSEUM QUARTERLY

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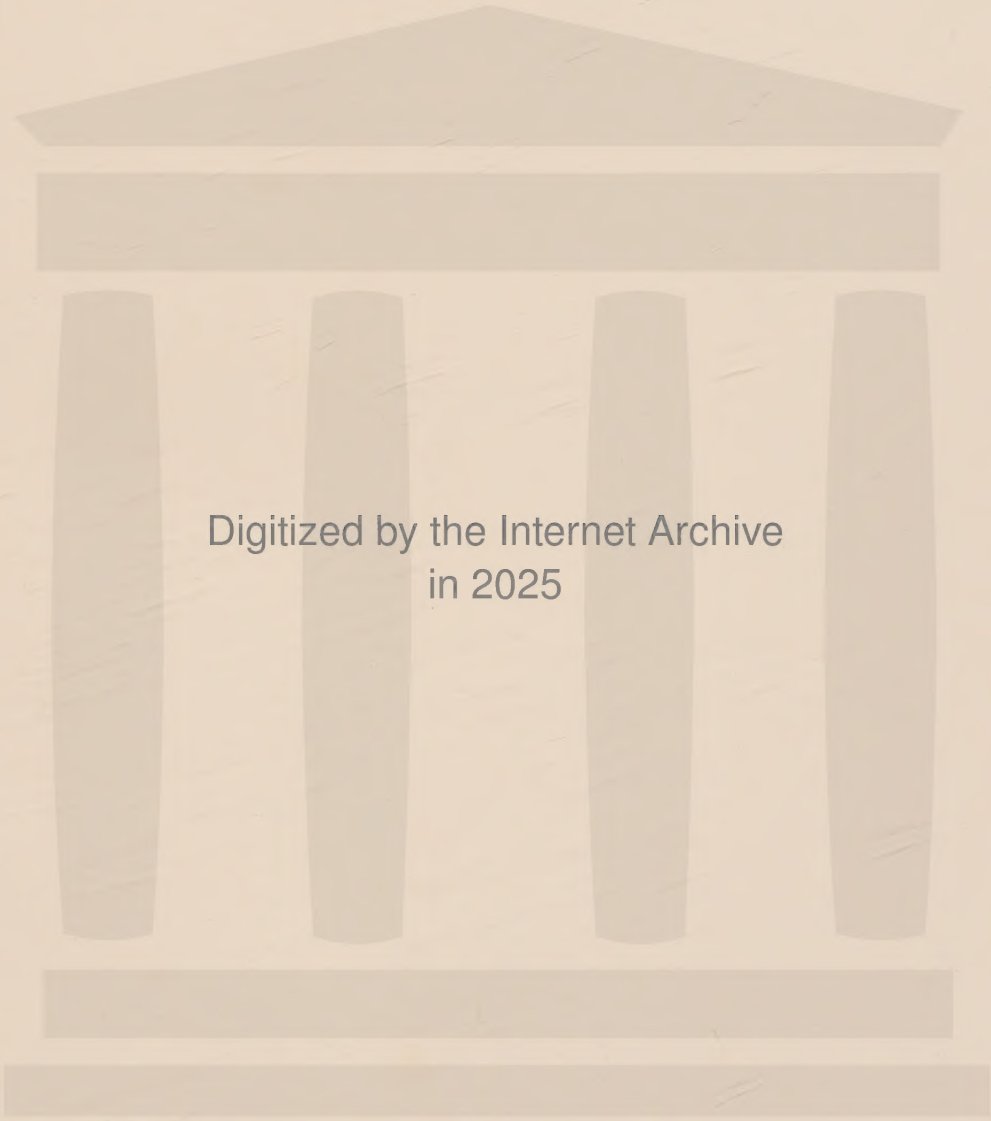
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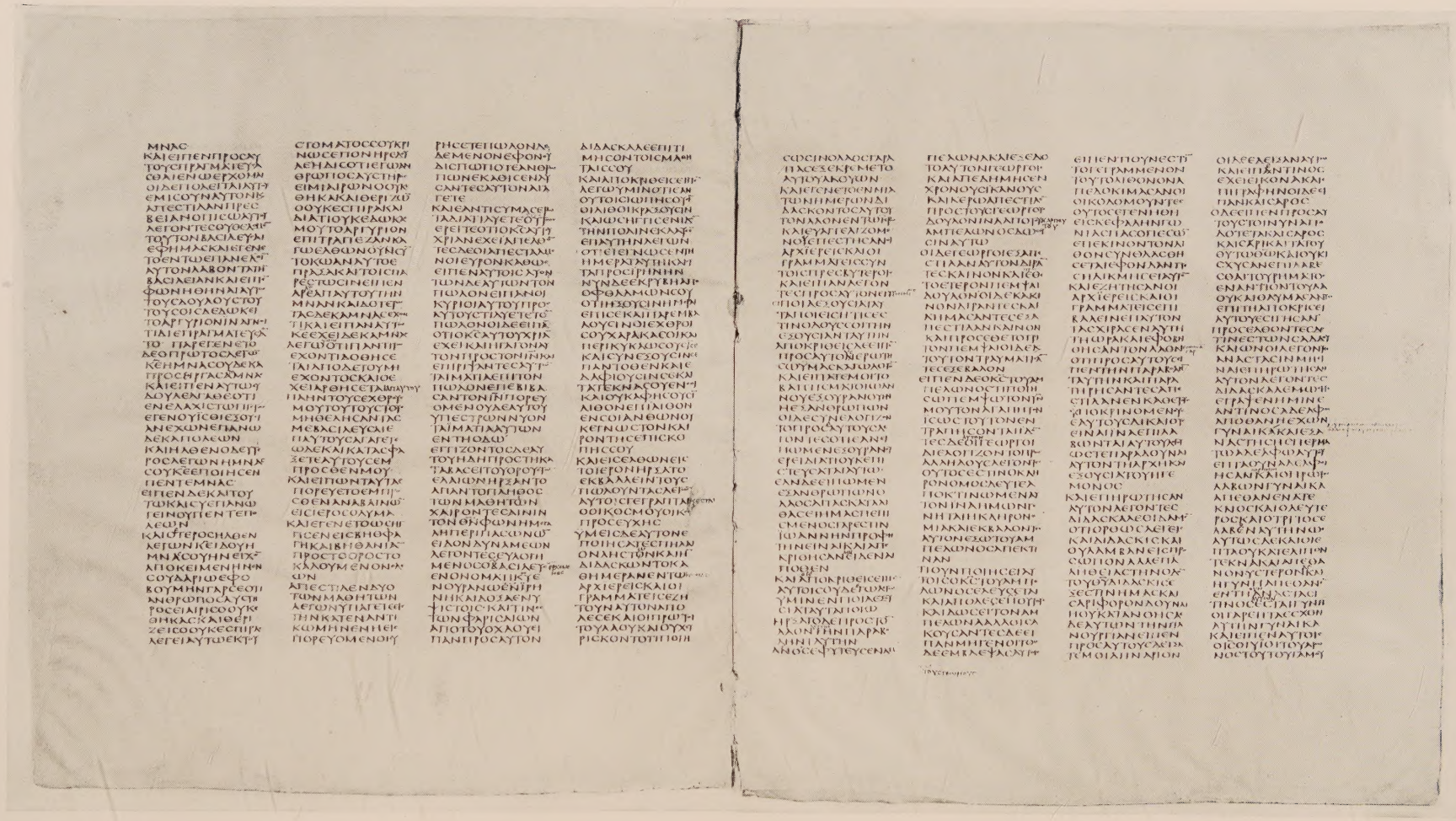

XXIX. CODEX SINAITICUS. LUKE XIX. 13—XX. 34

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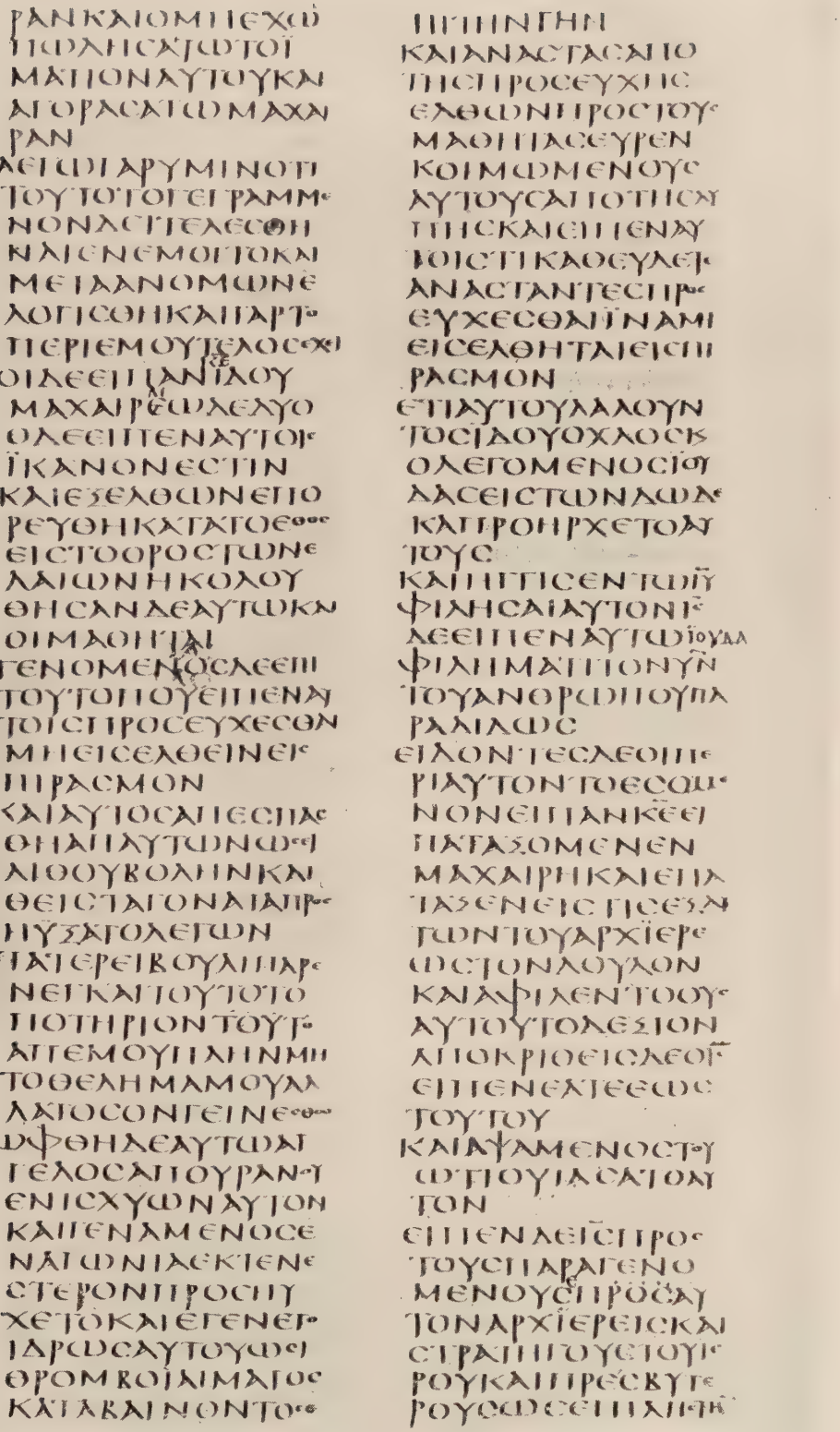
77. THE CODEX SINAITICUS.

NEVER before in the course of its long history can the British Museum have witnessed an apparently unending stream of visitors waiting patiently to file past a manuscript the austere and unadorned pages of which make no clamorous appeal to the eye, a volume, moreover, which can be read by very few of those who come to do homage. What then is this venerable book which, it is to be hoped, will soon find a permanent resting-place beside the Codex Alexandrinus, that fifth-century manuscript which has been hitherto the oldest copy of the Bible, as a whole, in the possession of the British people? In its original state the Codex Sinaiticus comprised the entire text of the Bible in Greek, but owing, in part at any rate, to adventures which will be recounted later, it has reached the Museum in a sadly mutilated condition. As received, the volume consists of 347 leaves, embracing: (1) fragments of Genesis, Numbers, 1 Chronicles, Tobit and Jeremiah, and the complete books of Judith, 1 Maccabees, 4 Maccabees, Isaiah, Joel, Obadiah, Jonah, Nahum to Malachi, Psalms, Proverbs, Ecclesiastes, Song of Solomon, Wisdom, Ecclesiasticus and Job, from the Old Testament; (2) the whole of the New Testament; and (3) two apocryphal works which narrowly missed a place in the Canon, namely the Epistle of Barnabas and the 'Shepherd' of Hermas (the latter imperfect at the end). In point of age it rivals the fourth-century Codex Vaticanus, which is claimed to be the earliest of the three most famous codices of the Greek Bible and has been in the Vatican Library certainly since the fifteenth century. By general consent the Codex Sinaiticus is assigned to the middle or second half of the fourth century. It can, indeed, hardly be earlier than the middle of the century, for the Eusebian sections are indicated by a hand coeval with the text. These sections or divisions, which serve as a Harmony of the four Gospels, were devised by Eusebius of Caesarea, who died in or about A.D. 340. The work of at least three scribes, and written in bold uncial characters upon pages of fine vellum, each measuring 15 inches by 13½ inches, the text is set out in four narrow columns, except in the poetical books, Psalms—Job, where two columns are used. To quote the words of Sir Frederic Kenyon, the open book,

with its eight columns in sequence, suggests 'the succession of columns in a papyrus roll; and it is not at all impossible that it was actually copied from such a roll'. Egypt has claims to be regarded as the birthplace of the manuscript, and it may even have originated from the same scriptorium as the Codex Vaticanus. But although these ancient codices unite to preserve some good readings rejected by many later manuscripts and concur in the omission of a few important passages, as, for instance, the last twelve verses of St Mark, they were not copied from a common exemplar; so that, to borrow the words of Sir Frederic Kenyon once more, 'the independence of their testimony is not seriously impaired'. Hardly had the Codex Sinaiticus been completed when the first of its many correctors set to work. The pages at present displayed in the show-case afford a striking illustration of the importance of these corrections for the textual criticism of the Bible. The book lies open at St Luke's Gospel (Pl. XXIX, Frontispiece, and, on a larger scale, two columns on Pl. XXX). On the latter, in ch. xxii. 43, 44, we read of the appearance of the Angel to Christ in the Garden and of the Bloody Sweat. This passage of surpassing pathos, one universally held in deep reverence, is omitted from several of the best manuscripts. Rows of dots, a device indicative of cancellation, mark the passage in the Codex Sinaiticus, signifying that some corrector, who had failed to find the verses in the copy that lay before him, doubted their authenticity. The famous German scholar, Constantine Tischendorf, to whom the initial discovery of the manuscript was due, has maintained that the marks were the work of the first corrector, who made his collation with a very good and ancient copy, and whose testimony is entitled to grave respect. It is at such moments that the value of the original manuscript becomes most apparent. Certainly, a photographic reproduction of every extant portion of the manuscript has been made, but no facsimile, however perfect, can be of the least service to the student or critic who may wish to form his own judgement upon so delicate a matter. Nor is this all. Hampered though he needs must be by the show-case, the visitor should have little difficulty in satisfying himself that at some time an attempt has been made to erase the marks of cancellation. Whether a detailed study of the text



XXX. CODEX SINAITICUS. LUKE XXII. 36–52

(Reduced by one-fifth)

holds more important surprises in store it is, of course, impossible to guess. In its relation to the New Testament, the manuscript, known to scholars as *Aleph*, is summed up by Sir Frederic Kenyon thus: 'Besides being one of the most ancient, the Codex Sinaiticus is also one of the most valuable texts.' It has been argued from certain of the corrections that at a very early period the Codex Sinaiticus made its home in the great Christian library at Caesarea. Nothing definite can be said of its history, however, until the year 1844. In that year Tischendorf, in quest of ancient texts for a projected critical edition of the New Testament, visited the monastery of St Catherine on Mount Sinai. Among a basketful of fragments from manuscripts he was fortunate enough to find forty-three leaves from a copy of the Septuagint, which he at once recognized as being in an extremely ancient hand. Other basket-loads of similar waste material, he was told, had previously been destroyed. These forty-three leaves, containing portions of 1 Chronicles, Ezra, Tobit, Jeremiah and Lamentations, with Nehemiah and Esther complete, he was suffered to retain; but although he discovered some eighty more leaves of the Old Testament, he was denied an opportunity to study them. His travels at an end, Tischendorf presented his treasure to Frederick Augustus, King of Saxony, publishing its contents under the title of the 'Codex Friderico-Augustanus'. At Leipzig the leaves still remain. A second visit to Sinai in 1853 proved fruitless, but in 1859 Tischendorf returned to the monastery, this time under the aegis of the Czar. Towards the end of his stay the steward produced for his inspection a pile of loose leaves which were soon to be known as the Codex Sinaiticus. Negotiations, the subject of much subsequent controversy, resulted in the dispatch of the manuscript to Cairo, where Tischendorf transcribed it, and thence to the Imperial Library at St. Petersburg. This then is the Codex Sinaiticus which now lies within our grasp. Like most famous men and objects, it has not wanted detractors. Let one be mentioned, Constantine Simonides. Tischendorf had lent his aid in the exposure of the frauds of Simonides, and the forger sought revenge by claiming that the Codex was the product of his own pen. It only remains once more to remind every friend of the British

Museum that a great sum is still required to secure this priceless manuscript, and that all subscriptions, however small, will be welcome. They should be sent to the Director, British Museum, London, W.C. 1. A. J. Collins.

78. AN EARLY MS. OF GREEK CANON LAW.

THE Department of Manuscripts possesses many manuscripts dealing, wholly or in part, with the canon law of the Greek Church, but nothing so early as a fragment (Egerton MS. 3125) recently acquired by private purchase. It is therefore to be regretted that this fragment is but a small one, consisting of two quires only, each of eight leaves, the first numbered κ (20), the second κα (21; by a slip of the pen the scribe has continued the numeration of the first quire on to the first two leaves of the second). The hand suggests a date not far removed from A.D. 1000; and since nineteen quires are lost, the portion here described would seem to come from the later part of the volume, as indeed the contents suggest. The corpus of Greek canon law was fixed, in almost its present extent, by the Council 'in Trullo' in A.D. 692. Its elements consisted of (*a*) the 85 so-called 'Apostolic Canons'; (*b*) the canons of various councils; (*c*) certain canonical letters, decisions, and extracts from the works of early Fathers, from Dionysius of Alexandria to Gennadius of Constantinople. Commentaries on this body of legal matter were written from time to time, and arrangements of it, no longer chronological but under subject headings, were made by Johannes Scholasticus in the sixth and by Photius in the ninth century. By the addition of the Imperial laws relating to church matters was formed the 'Nomocanon', of which the earliest example is that passing under the name of Johannes Scholasticus and the best known that issued by Photius, Patriarch of Constantinople. Egerton 3125 shows an early stage in the history of the manuscript transmission of the corpus. Its arrangement is by sources, not by subjects, and it lacks the commentary. Presumably the Apostolic Canons and those of councils came first; the portion remaining begins in the middle of the series of extracts from Basil, followed by the Canonical Epistle of Gregory of Nyssa to Letoius, the usual extract from the poem on

the canon of scripture by Gregory of Nazianzus, and the iambics on the same subject commonly attributed to Amphilochius. Thus it belongs to the class of work represented by William Beveridge's Συνοδικὸν *sive Pandectæ Canonum* (Oxonii, 1672) and Cardinal J. B. Pitra's *Iuris Ecclesiastici Graecorum Historia et Monumenta* (Romae, 1864–1868); but the former includes the commentaries. Among the manuscripts in the British Museum the nearest analogy is with Add. MS. 28823, which, however, like Beveridge's work, contains the commentaries or ἑρμηνεῖαι. So far as the fragment extends, the choice and order of letters and extracts are identical with those seen in 28823 and in the printed works named above,[1] except that the extracts from Timothy, Theophilus, and Cyril of Alexandria, which in all of them occur between Gregory of Nyssa and Gregory of Nazianzus, are here wanting. Whether this points to derivation from an earlier form of the compilation, in which these particular Fathers were not yet represented, or merely to a different arrangement, it is, in the present state of the manuscript, impossible to decide. H. I. Bell.

79. SEALS OF EVESHAM ABBEY.

THE Department of Manuscripts has acquired three fine examples of the well-known thirteenth-century seal of the Abbey of Evesham. All three are attached to leases granted by the last abbot, Philip Hawford or Ballard, and dated between 4 November 1538 and 8 April 1539. They are now numbered Egerton Charters 2175–7.

E. J. Rudge in his *Short Account of the History and Antiquities of Evesham*, pp. 124–31, while treating of the Abbey seal, describes three leases to which impressions of it were attached. There can be little doubt that two of these documents form part of the present acquisition. Egerton Charter 2177, dated 16 December 1538, is evidently the second lease described by Rudge, it being then, 1820, in his own possession. At some time previous to 1819 he appears to have communicated an account of it to the editors of Dugdale's

[1] There are some minor differences between Egerton 3125 and the other three, and between 28823 and Beveridge on the one side and Pitra on the other, but these can be neglected here, as not affecting the general agreement.

Monasticon, who mention it in vol. ii, p. 13, of that work. Egerton Charter 2176 is equally certainly the third of the leases noted by Rudge, in whose time it was owned by a Mr W. Hamper of Birmingham. The seal attached to it may therefore be identified with one of the two in Hamper's possession, which were used by him for his notes on the Evesham seal published in *Archaeologia*, xix (1821), pp. 66–9.

Both the seals attached to the two leases mentioned above, though good examples, are somewhat damaged. Egerton Charter 2175 is, however, quite perfect and remarkably well preserved. Thus, although the Museum already has three other specimens (Detached Seals xxxv, 58, 59, and Add. Ch. 42601, the latter attached to another lease of Abbot Philip, none of them quite complete), the new ones are very welcome and useful additions to the national collection. F. WORMALD.

80. THE WHALLEY CHARTULARY.

FIRST at Stanlow, in Cheshire, later farther north, at Whalley, a chequered existence of four centuries, culminating in the execution of the last abbot for treason, was the portion of the Cistercian house named by its founder 'Locus Benedictus'. In this retreat litigation, the bugbear (or was it the relaxation?) of English monasticism, was chronic and called for systematic record-keeping. After the Dissolution, so the evidence would suggest, there remained three registers or coucher-books which passed, along with the abbey site, into the possession of Richard Assheton, of Whalley. In the course of the seventeenth century these books were consulted by several well-known antiquaries, and extracts taken by Roger Dodsworth, Christopher Towneley, and the youngest Randle Holme have long stood upon the shelves of the Bodleian Library and the British Museum. Attention of a less enlightened kind was destined to come their way. It was the uncomeliness of their rough monastic bindings, no doubt, that prompted house-proud owners to clothe the oaken boards of two at least of the books in velvet: in the case of the volume recently acquired (and the later to receive this treatment) a silver-gilt clasp, bearing the hall-mark for 1824–5, was

added. A century ago the Museum became possessed, in Add. MS. 10374, of what may be identified from external evidence[1] as 'the lesser coucher booke of Whalley Abbey, in the Keepeing of Richard Ashton of Downham 1658'. The second of the series, a mere fragment, was secured through the Bridgewater Fund (Egerton MS. 2600) in 1881. Finally, the decision of Earl Howe, a descendant of the first lay owner of Whalley, to part with the chartulary remaining in his hands has led to the acquisition of the last, the latest and the most important of the group, the 'major liber de Whalleye et Stanlawe', drawn up in the time of Abbot John de Lindelay (*circa* 1342–77). As the 'registrum de Whalley penes Radulphum Ashton militem et bar. a. 1627' it served the compilers of Dugdale's *Monasticon Anglicanum*, and the entire text has since been published in the Chetham Society's four-volume *Coucher Book of Whalley*. It may be of interest to mention that the handful of Whalley deeds which have from time to time found their way to the Museum are endorsed with press-masks corresponding to the disposition of the deeds in the new register. Once again the benefaction of the eighth Earl of Bridgewater has stood the Department of Manuscripts in good stead, and the book will bear the number Egerton MS. 3126.

A. J. Collins.

81. A RELIGIOUS TRACT OF CHARLES II.

SHORTLY after the death of King Charles II there appeared in print two tracts concerning the authority of the Roman Catholic Church said to have been written by the late monarch and found among his papers after his decease. The following year they were reprinted with a third tract written by James II's first wife, Anne Hyde, Duchess of York, and a copy was sent by the new King to his daughter the Princess of Orange. Various translations were immediately published on the Continent. Referring to these pamphlets later, Halifax, in his *Character of King Charles II*, commented: 'As to his writing those Papers, he might do it. Though neither his Temper nor Education made him very fit to be an Author, yet in this case, (a known Topick so very often repeated) he might write

[1] Harley MS. 2064, f. 81 b, quoting from 'the 23 page' of the manuscript.

it all himself, and yet not one word of it his own, . . . he might, by the Effect chiefly of his Memory, put together a few Lines with his own Hand, without any help at the time; in which there was nothing extraordinary, but that one so little inclined to write at all, should prevail with himself to do it with the Solemnity of a Casuist'. Though the tracts created a stir at the time nothing is known of the whereabouts or of the history of Charles's own manuscript. A few years ago, however, there came to light a copy of the first of them, differing in a few minor particulars from the printed version, in the hand of James II himself. 'The discourse we had the other day', it begins, 'I hope satisfyd you in the maine that Christ can have but one church here upon Earth' and, after arguments in favour of the view that Christ left His authority to this Church, it concludes: 'If they had this power then, I desire to know how they came to loose it, and by what authority men seperat them selvs from that church. The only pretence I ever heard of was, because that the church had failed in wresting and interpreting the Scripturs contrary to the true sence and meaning of it, and that they have imposed articles of faith upon us, w^{ch} is not to be warrented by Gods word; I do desire to know who is to be the jude (*sc.* judge) of that, whether the whole Church, the succession where of has continud to this day without inturuption or particular men who have raised shismes for their owne advantage.' There follows a note: 'this is a true copy of a paper writen by the late King my brother, w^{ch} I found in one of his strong boxes, after his deceasse'.

Such material from such a source was obvious food for the controversialists. Nor were they slow to grasp their opportunity. Among others, Stillingfleet, afterwards Bishop of Worcester, and Gilbert Burnet, later Bishop of Salisbury, assailed the views expressed in the royal pamphlets. Dryden, himself but recently converted to the Roman Catholic faith, was employed by the King in their defence, and a bitter controversy ensued. The documents were obviously intended to play a part in the effort of the later Stuarts to bring about a reconciliation with Rome. This recently found copy of James II has, therefore, a strong historical interest apart from its value as a royal autograph; and the Museum is thus greatly indebted to the late Captain T. B. A. Haggard, who presented it. B. Schofield.

82. LETTERS OF TALLEYRAND, FROM THE LIBRARY OF THE EARL OF ROSEBERY.

'WE are persuaded that, had Napoleon been able to retain and work with Talleyrand, his fall would not have taken place.' So it seemed to the late Lord Rosebery, weighing in his *Napoleon: the Last Phase* the causes of the collapse of the First Empire. In his library, rich in Napoleonic treasures, were eight letters addressed by Talleyrand to the Emperor between 20 August 1804 and 15 July 1808. Recently, when the library came under the auctioneer's hammer, the present Earl purchased these letters for presentation to the Museum in commemoration of his father's long services as a Trustee. The gift (Add. MS. 43503) brings to the Department of Manuscripts a sheaf of the minister's informal day-to-day reports upon foreign affairs, more than three hundred of which, preserved in the archives of the French Foreign Office, have long been available in print. If few in number, the new letters are apparently unpublished[1], and would seem to be carefully selected specimens, reflecting many traits of this most adroit and unscrupulous diplomatist. On 13 December 1805 the Austrians, lately crushed at Austerlitz, sought to mitigate the sacrifices demanded of them by a suggestion that Hanover should be conferred upon one of the Archdukes. The idea intrigued Talleyrand, and he passed it on thus: 'La vérité est que l'électorat d'Hanovre donné à un archiduc auroit l'avantage de détacher pour jamais l'Autriche de l'Angleterre et d'augmenter la rivalité qui subsiste entre l'Autriche et la Prusse; cela produiroit aussi de la mésintelligence entre les cours de Petersbourg et de Vienne; ce qui mettroit l'Autriche dans l'obligation de vivre en bonne intelligence et de s'entendre avec la France. Mais il est possible que cette proposition ait été faite uniquement pour savoir si le Hanovre etoit donné ou promis à la Prusse. Je n'ai rien répondu qui ait pué claircir à leurs yeux cette question.' The *dénouement* followed with dramatic swiftness. Next day, upon the receipt of this dispatch, Napoleon made known the Austrian proposal to the waver-

[1] The letter of 13 December 1805 is printed from a divergent copy, said to derive from the minute of a Foreign Office official, in P. Bertrand's *Lettres inédites de Talleyrand à Napoléon*, p. 213.

ing Prussian envoy, who was at once brought to his knees. By the Treaty of Vienna, signed on 15 December, Hanover was bartered to Prussia in exchange for territories demanded by the French. In another letter Talleyrand naïvely confesses to one of his many besetting sins. 'J'avoue,' runs an interlined afterthought to the letter of 20 August 1804, 'que je trouve ma note [to the Russian chargé d'affaires at Paris] un peu dure, surtout par l'ironie qui y règne.' He knew something of the art of flattery also, greeting detailed news of the battle of Jena with the remark: 'Votre Majesté a depuis longtems épuisé l'admiration; notre amour et notre reconnaissance pour Elle sont seules inépuisables' (letter of 18 October 1806). The most intimate glimpse is reserved until the end. Upon retirement from office Talleyrand withdrew to his villa at Valençay, in Touraine. Here Ferdinand VII of Spain became his unwilling guest, and it fell to Talleyrand to provide the kidnapped monarch with soothingly bucolic occupations—fishing, gardening, hunting. 'J'espère', he wrote on 15 July 1808, 'que l'ignorance absolue dans laquelle j'ai désiré qu'on fût à Valençay pendant toute la Junte, et l'oubli des affaires qui en a été la suite, aura rempli les vues de Votre Majesté.' For himself he adds: 'Cet état de mort convenoit à la disposition de tristesse dans laquelle je suis personnellement.' Hitherto this fascinating correspondence has been represented in the British Museum by a single letter, Add. MS. 26053, f. 17.

A. J. Collins.

83. THE COVENTRY MYSTERIES.

IN 1825 the Coventry antiquary, Thomas Sharp, published his *Dissertation on the Pageants or Dramatic Mysteries anciently performed at Coventry*, in which he discussed with full and interesting illustrative detail the craft plays of Coventry and printed as an example the pageant of the Company of Shearman and Taylors. The book has considerable importance in the study of the religious plays of medieval England, and the gift by the Hon. John W. Leslie of the proof sheets of the volume, accompanied by certain original documents quoted in it and correspondence connected with it, is therefore very welcome. The volume is now numbered Add. MS.

43645. The contents include some excellent drawings made for the engraved illustrations by David Jee, a young Coventry artist employed by Sharp, and various states of the engravings themselves. Among the original documents are two interesting papers of the early seventeenth century relating to Thomas Massie, who acted as a contractor for the Drapers' Company to furnish performers and play this Pageant. These statements of his case show Massie at odds with the Municipal authorities of the city where he produced his shows. In one he tells how 'Mr. Page Maior did buffitt me wth both his clutch ffists, manny blowes, and spitt filthily in my face, for telling hym, I heard saye. The Lady Elizabeth's grace was desirous to see Coventrie'; in the other he states that in March 1603 he 'intimated to the Maior and his brethren then in Councell that his intent was to make a shew uppon the Kinges daie, and to that purpose craued allowance, who receiued answere thence, that such toyes (as he would sett abroad) deserued noe Contribuc̃on. But seconding his request and making offers to perform yt uppon his own Charges . . . his Proiect and Speaches were referred to the view of two Preachers, who mislyking many thinges both in subject and forme, there was an order prescribed for his proceeding, and he confirmed in his shews.' These records of a producer's trials refer to the visit of the Princess Elizabeth to Coventry on 13 April 1604 and to the accession of James I. Another document of the early seventeenth century gives an account of the times of performance of the city 'waits'.

The letters addressed to Sharp by his fellow antiquaries are a useful addition to the documentation of English literary scholarship. The most copious writers are Francis Douce, Dawson Turner, and Robert Pitcairn. Douce, in particular, to whom Sharp's book is dedicated, discusses at length many of the problems there treated. He sets out at length, for example, the reasons for denying to Coventry the plays in Cotton MS. Vespasian D. VIII, which Sharp did not admit, but which modern scholarship has confirmed. But the most interesting items of this correspondence are two letters from Sir Walter Scott, dated 7 March and 7 September 1826, in which he records his memories of the folk-plays of his youth in Scotland, tells how he himself used to play the part of Judas bearing the bag, and quotes

a fragment which he and his father before him had been wont to repeat. This is an attractive amplification of his note on the subject in 'Marmion'. These two letters, which in their composition show some evidence of the stress of mind under which Scott was labouring at the time—it was the year of the Ballantyne failure and of Lady Scott's death—are a welcome addition to the Museum collection of his autographs. R. Flower.

84. THE PAPERS OF RICHARD COBDEN.

THE gift to the Museum early in 1933 of the papers of John Bright (by the generosity of Mrs Darbishire and Mr J. A. Bright) is now rounded off and completed (as it were) by the acquisition of the papers of one whose name will always be linked with that of John Bright—his close friend and companion-in-arms, Richard Cobden. These papers, which have been received by the Museum in eight separate instalments (beginning in 1924), have been generously presented by Cobden's last surviving daughter, Mrs Jane Cobden Unwin, in her own name and in those of her late four sisters. Great use has already been made of the collection (correspondence and diaries alike) by Lord Morley in his *Life*, 1881 (Jubilee edition, 1896), who refers in the Preface to its partial arrangement by Mr Henry Richard, M.P. (for Cobden's letters to whom see below).

The papers have been arranged so as to form thirty-two volumes (Add. MSS. 43647–43678), and contain what must be an unrivalled collection of Cobden autographs—consisting, not merely, as is usually the case with political correspondence, of *drafts* of letters in reply, but, for the most part, of the original letters dispatched by Cobden (returned, doubtless, by the recipients to Cobden himself or members of his family). These letters written by Cobden (with the other side of the correspondence included, where it is available) constitute more than half of the collection (eighteen volumes out of the thirty-two).

The first two volumes contain the correspondence with Henry Ashworth, a founder of the Anti-Corn Law League, the next four Cobden's letters to John Bright (for Bright's letters to Cobden—in two volumes—see the Bright Papers, described in the *British Museum Quarterly* for May 1933, Vol. VII, No. 4, p. 119). The next two

volumes consist of the correspondence with George Combe of Edinburgh, the writer on education and social ethics, while in Vol. IX are letters addressed to William Hargreaves. Volumes X–XII contain Cobden's extensive series of letters to Henry Richard, Secretary of the Peace Society, and Vol. XIII his letters to Joseph Sturge, the Birmingham philanthropist. Those recipients of letters from Cobden whose letters bulk less largely (Vols. XIV–XVI) are (*a*) J. B. Arlès-Dufour, the Lyons silk manufacturer and economist (one of the negotiators of the Treaty of Commerce of 1860); (*b*) Joseph Parkes, the Birmingham politician; (*c*) William Tait, the Edinburgh publisher; (*d*) Edward Baines (knighted 1880), the journalist and economist; (*e*) John Roberton, the Manchester surgeon; (*f*) Charles Pelham Villiers, M.P.; (*g*) Col. (afterwards Gen.) J. W. Fitzmayer (K.C.B. 1871); and (*h*) A. W. Paulton, lecturer and editor for the Anti-Corn Law League. To conclude the series of letters in Cobden's autograph are two volumes (Vols. XVII, XVIII) of letters written by Cobden to various correspondents—none of the series being of sufficient bulk to form a separate group.

We now come to the letters addressed to Cobden by others, where Cobden's letters to them are not forthcoming. Of these the largest is the series from Michel Chevalier, the French economist (one of the negotiators of the Treaty of Commerce of 1860), whose letters occupy Vols. XIX and XX. Volume XXI comprises the letters from (*a*) Earl Cowley, British Ambassador at Paris; (*b*) Sir Louis Mallet (knighted 1868), of the Board of Trade; and (*c*) George Wilson, Chairman of the Anti-Corn Law League, and Volume XXII the letters from (*a*) Thomas Milner-Gibson, President of the Board of Trade; (*b*) Goldwin Smith (before, of course, his migration to America); and (*c*) General Thomas Perronet Thompson, M.P., author of the *Catechism on the Corn Laws*. Volumes XXIII–XXV contain miscellaneous letters addressed to Cobden, and to Vol. XXVI are allotted all letters and papers of folio-size or upwards, which are too large to be conveniently included in the preceding volumes.

The third section of the Cobden Papers consists of the statesman's diaries of his tours and of his residence at Paris in connection with the Commercial Treaty of 1860. Vol. XXVII (A and B), the

Mediterranean tour, extends from 17 October 1836 to 15 April 1837 (Morley, Jubilee edn. I, 43–88). Vol. XXVIII (A and B), the tour in Germany, extends from 25 August to 26 October 1838 (Morley, I. 128–34). Vol. XXIX (A–E), the fourteen-months European tour (5 August 1846 to 12 October 1847), begins shortly after Cobden's great triumph in the repeal of the Corn Laws by Sir Robert Peel's Government (Morley, I, ch. xviii). The last volume occupied by the account of this tour contains also Cobden's diary to, at, and back from Paris, where he attended—unofficially—the Congress of the Peace Society, 16 to 31 August 1849 (Morley, II, 46–49). The latest diary (Vol. XXX A–C) covers the period 18 October 1859 to 18 May 1861, the period of the negotiation of the famous Treaty of Commerce of 1860 between England and France (Morley, II, chs. xi–xiii). Consequently most of the entries are during Cobden's residence at Paris. Included are (*a*) a visit to the Riviera, 3 February to 24 March 1860, and (*b*) a long stay in Algiers, 13 December 1860 to 23 April 1861 (Cobden visited Marseilles, Avignon, and Lyons on his way back to Paris); also copies of three letters from Cobden to Lord Palmerston.

The fourth, and last, section of the Cobden Papers (Vols. XXXI, XXXII) consists of type-written and other copies of letters from Cobden.

The whole, collected and preserved with loving filial care, and now so generously presented to the national library, is a worthy memorial to a great Englishman. G. T. Hales.

85. TWO PERSIAN MANUSCRIPTS.

A FRIEND whose generosity has laid the Department of Oriental Printed Books and Manuscripts under frequent obligation has added to our debt by enriching it with two interesting Persian manuscripts. The first of these is a copy of the Dīvān or collected poems of the famous Salmān Sāvajī, who was born *circa* A.D. 1290 and died *circa* 1376; as this manuscript is dated A.H. 796, corresponding to November 1393—October 1394, it appears to be the earliest copy in existence. The poet, whose full name was Jamāl ul-Dīn Salmān ibn ʿAlā ul-Dīn Muḥammad, was a native of Sāvah, whence his surname Sāvajī, and flourished at the courts of Ḥasan

Buzurg, the founder of the Īlkhānī dynasty (A.H. 736–57), his wife Dilshād, his son Uvais (A.H. 757–76), and his grandson Ḥusain (A.H. 776–84). His works include two *maṣnavī* romances, *ḳaṣā'id* or longer odes, for which he was particularly famous, *tarjī'-band* or refrain-poems, *marāṣi* or dirges, *muḳaṭṭa'āt* or miscellaneous verses, *ghazaliyyāt* or shorter odes, and quatrains (*rubā'iyyāt*). The present manuscript, which is bound in a cover of stamped leather measuring 10½ by 7 inches, contains the Ḳaṣā'id and miscellaneous verses, and is written in a neat but scholarly handwriting midway between *naskhī* and *nasta'liḳ*. It is illustrated by eight miniatures of good quality, which seem to be somewhat later than the text, but are certainly earlier than the Ṣafavī period.

The other manuscript is contained in a fine painted and lacquered binding of *circa* A.D. 1800, which measures 6½ by 4 inches, and is decorated outside with floral designs and inside with figures of women. The manuscript itself consists of various *mu'ammā* or riddles in verse, quatrains, and other short poems, which were compiled by an unknown man of letters for 'Abbās Ḳulī Shāmlū, Beglerbegi of Herat and son of Ḥasan Beg Shāmlū, Beglerbegi of Khurasan, in the latter half of the seventeenth century. It is an exquisite specimen of delicate calligraphy and illumination, being written in a small fine *nasta'liḳ* with floral designs in colours on a gold ground, while the first and last pages are decorated with a beautiful *'unvān* and *shamsiyyahs* or medallions, &c. E. Edwards.

86. PRINTS ACQUIRED AT THE BOERNER SALE, LEIPZIG, NOVEMBER 1933.

THE exchange of a duplicate print from the Malcolm Collection enabled the Museum to purchase a certain number of engravings at the recent sale at Leipzig, which came largely from the Friedrich August II collection at Dresden.

The most important is the beautiful engraving of *St Francis receiving the Stigmata*, by Benedetto Montagna, P. V, 15, 44, of which the only other impression known is at Bassano. The Bassano impression is cut along the upper margin, and its condition is otherwise inferior to the Museum print (see Pl. XXXI). Benedetto

Montagna was the son of Bartolommeo Montagna, the leading painter of the School of Vicenza, and was probably working in Vicenza between 1500 and 1540. It is in the broadly engraved manner of his earlier works, immediately inspired by Bartolommeo, and probably engraved about 1500.

The other prints acquired are as follows:

Abraham Bosse, La Noblesse française à l'église. A set of 13 costume prints. Blum, 926–38.

Herman Brekervelt, Landscape with Abraham and Isaac. Etching. Only known to Burchard ('Die holländ. Radierer vor Rembrandt' 1917, p. 46) in the present impression.

Pieter Brueghel, the elder. Large Alpine landscape etching. Van Bastelaar, 18. A fine impression.

Abraham Casembrot. Shipwreck. Etching. Undescribed.

Jeremias Falck. Seven portrait engravings (Bl. 207, 215, 229, 249, 257, 274, and 286).

Jacob de Gheyn. Set of six landscape etchings. Rare.

A. M. Hind.

87. DRAWING BY JACOPO RIPANDA.

In 1899 the late Franz Wickhoff published in the *Vienna Jahrbuch* an article with the title 'Marcantons Eintritt in den Kreis Römischer Kuenstler'. In this article Wickhoff connected a number of drawings with the frescoes representing the Punic Wars in the Palazzo de' Conservatori in Rome which were then believed to be by Baldassare Peruzzi but have since been shown by Fiocco (*L'Arte*, XXIII (1920), p. 27) to be the work of Jacopo Ripanda. The connexion between the group of drawings and the frescoes established by Wickhoff remains valid. The drawings, as well as the frescoes, are by Ripanda. The drawings described and illustrated by Wickhoff and subsequently by Fiocco included two in the Louvre, the one an allegorical representation of the third Punic War, the other a subject connected with Cleopatra, and a third drawing also representing a scene in the life of Cleopatra. This third drawing was reproduced by Wickhoff (Tafel XIII) from a photograph in the collection of Raphael material formed by the Prince Consort and

XXXI. ENGRAVING BY BENEDETTO MONTAGNA

XXXII. DRAWING BY JACOPO RIPANDA

preserved in the Royal Library at Windsor Castle. The whereabouts of this drawing, which was photographed when in the Heubel Collection in Berlin, was not known to Wickhoff and remained unknown until the drawing itself was brought to the British Museum a few months ago on behalf of its actual owner, from whom it has since been purchased. The drawing which is reproduced on Plate XXXII is carefully finished in pen and brown ink and measures $12\frac{1}{16}$ by $8\frac{5}{8}$ inches. The subject, according to Wickhoff, represents Mark Antony interrupting Furnius, who was pleading before him, to accompany Cleopatra, as related by Plutarch. Mark Antony is seated on a throne to the right, Cleopatra holding a child by the hand is behind in the centre; Furnius is presumably the man who stands in front to the left, holding a scroll. In subject, in style, and in size the drawing is closely connected with the second drawing in the Louvre already referred to.

The interest to the department of Jacopo Ripanda has lately been increased by his probable identification with the engraver I B with the bird. Mr J. Byam Shaw, in a recent series of articles in the *Print Collectors' Quarterly* (1933), has brought together a great deal of evidence towards this identification, which may be regarded as established. The department already possessed a fine series of the artist's engravings and woodcuts but no authenticated drawing.

A. E. Popham.

88. TWO HEAD-RESTS AND OTHER EGYPTIAN ANTIQUITIES.

A SMALL collection, recently acquired, contains pieces, which, though damaged, are all of exceptional interest.

A limestone head-rest, reported to have come from Dair Mawas, on the other side of the river from Al 'Amarnah, is remarkable both for its form and for its decoration (Plate XXXIII). It is clearly adapted from the type with octagonal fluted shaft, found commonly in the XVIIIth Dynasty and more rarely in the XIXth. But in deference to the material of which it is made the space between the horns of the rest proper and the base has been only partially cut

away, so as to leave a panel of stone on either side of the shaft, and thus minimize the chance of breaking off the tips of the rest. These panels have been subsequently decorated with four figures in low relief, one on each side of the shaft, back and front. One horn of the rest and part of the corresponding panel, and the ends of the base have been broken off, but comparatively little detail has been lost from the decoration.

On the front (probably) of the head-rest, two figures of Bes face in to the support. The figure to the right brandishes a serpent in his left hand and carries a spear in the other. Two more snakes are held between his teeth. He wears the lotus flower often shown on the head of Bes and Taurt in the XVIIIth Dynasty. Of the other figure, little is left but the snake in his left hand balancing the spear of his *vis-à-vis*. An inscription in hieroglyphs down the centre of the shaft between the figures expresses a hope for 'Good sleeping in the West, the Land of Righteousness, by the royal scribe Qenḥerk-hepeshef, justified'.

On the back of the head-rest a griffin, on the left, with lotus flower head-dress, faces a lioness (?) eating a snake. Both rest their forefeet on conical supports and are armed with knives. Between them on the shaft a complementary inscription asks for good sleep 'at the hand of Amen' for Qenḥerkhepeshef. Two more inscriptions ran down the edges of the two panels, of which one survives, repeating the title and name of the owner with his affiliation. Unfortunately the stone is broken away where the father's name begins. The amplified title 'True scribe of the King whom he loves' (for simple 'royal scribe') is written with the seated ape for and the seated King wearing both crowns and holding a crook for , in that order, and is followed by a seated goddess with feather and (for *mꜣʿ*) *mr-f*.

The four figures are all reminiscent of the designs on carved ivory wands of the XIIth–XVIIIth Dynasties, the use of which is still debated. Their presence, therefore, confirms the general impression, made by the form of the head-rest and the name of its owner, that the object should be dated to the XVIIIth or XIXth Dynasties. If so this figure of Bes with a spear is one of the earliest to give him a warlike character.

XXXIII. EGYPTIAN LIMESTONE HEAD-REST

XXXIV. EGYPTIAN LIMESTONE HEAD-REST

The head-rest for daily use would not be made of stone. This was part of Qenḥerkhepeshef's tomb furniture, as is proved by the magical character of the figures and by the funerary inscriptions. Height $7\frac{1}{4}$ inches; length $8\frac{7}{8}$ inches.

A second head-rest, also broken at one end, is either funerary or for use in ritual (Plate XXXIV). It is made of glazed composition, and is of the early form derived from a plain block of wood with sloping sides and slightly curved top. But the nature of the glaze and the style of the decoration incised in it show that the object is of late Ptolemaic if not Roman date. Its most unexpected feature is the hollowing out and carving of the ends to represent shrines. Of one practically nothing is left; but the other displays a double cornice with sun disk and uraei between, over the doorway to a small chamber. The sides show, on the one side the Gods Maaḥes, Haroeris, and Shu advancing towards a seated lion, on the other Amen-Rē', ram-headed, and another god of whom only legs and staff remain, approaching a loaded altar. The four angles above, caused by the dip in the top of the pillow, were filled with the fore-parts of sphinxes. Two remain, one hawk-headed, the other ram-headed. The object is all the more interesting in that its purpose is uncertain. Height $5\frac{3}{8}$ inches; length $8\frac{1}{4}$ inches.

The tail end of a blue glass fish (length $4\frac{3}{4}$ inches) with fins of yellow glass, though incomplete and never so fine a piece of work as the variegated fish from Al 'Amarnah already in the Museum, is a splendid example of XVIIIth Dynasty glass technique. Some fragments of variegated blue glass with the decorative strips of white, yellow, and mauve make it possible to reconstruct what must have been one of the loveliest and largest vases of the best period of the art. The rims of both lip and foot of this vase were finished off with a narrow strip of coiled white and brown glass. A third, blue glass, vase is of the same quality of material, but undecorated. Comparatively few examples, however, of this shape have survived in so complete a state. Height $3\frac{3}{4}$ inches.

A finely carved carnelian figure of Amen-Rē' wears the conventional ostrich plumes, and has a suspension ring on the back of the head and a minute plinth.

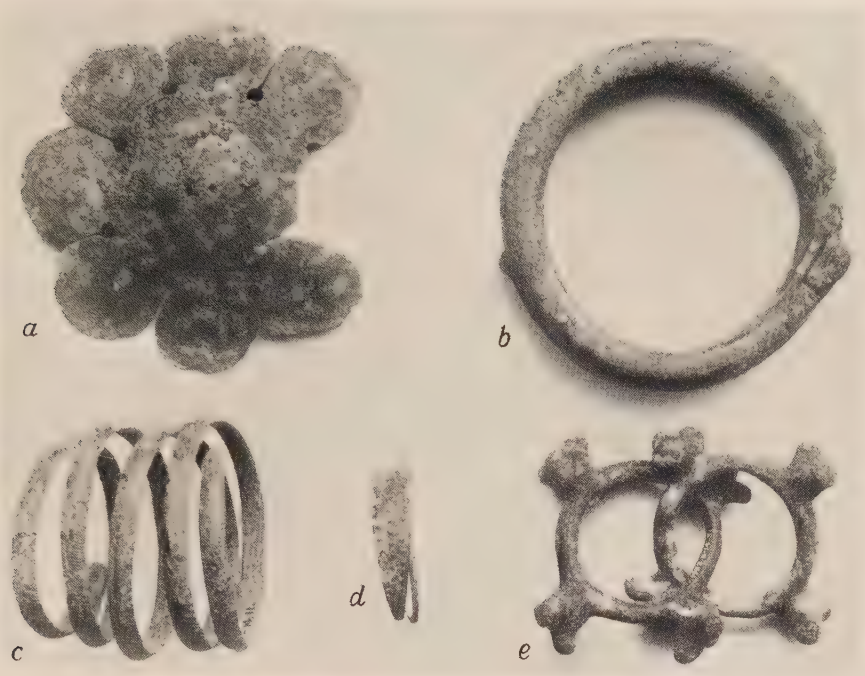
In addition the collection contains part of a document written in Demotic. It is the right hand half of a contract for sale of a house dated on the 20th Mesore of the 11th year of Ptolemy VI Philometor (19 September 170 B.C.). The names of the parties are lost and the legal contents unimportant. But no other document of this year has so far come to light, and a lacuna in the list of eponymous priests, the most valuable means of precise dating of Ptolemaic records, is thus partly filled. The name of the priest of Alexander is *ɜlgsntrws* (Ἀλέξανδρος) son of *ɜpygrts* (. . . κράτης). The name of the Athlophoros is lost; that of the Canephoros is *Strtngse* (Στρατονίκη?) daughter of *ɜwtnws* son of *Tliwgrs*. S. R. K. GLANVILLE.

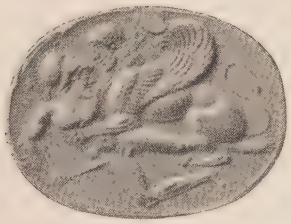
89. A CYCLADIC IDOL.

A MARBLE idol of Early Cycladic date (about 2500 B.C.) has been bought by Sir Arthur Evans for the Department of Greek and Roman Antiquities. It represents a woman in pregnancy. This condition has been noted in other examples of the class, but it is not so definitely expressed in them. Such representations may help to indicate the purpose for which these images were made. A pregnant woman is not likely to have been chosen for a *ushabti* in the grave, nor even, in this pose, to have represented a Mother Goddess. The feet show, as in many other instances, that the figure is recumbent, and the folded arms seem to belong to the same pose. It probably represents an ordinary woman, perhaps with magical or religious reference to sexual functions. E. J. FORSDYKE.

90. GEOMETRIC BRONZES FROM POTIDAEA

AN addition to the material of the Early Iron Age in Macedonia described in *B.M.Q.*, VI, p. 82, has been acquired by the Department of Greek and Roman Antiquities. The new group includes, besides bronze ornaments, some beads of amber, bone, cornelian, and glass. These evidently come from irregular excavations in a cemetery, and it is not certain that they all belonged to Geometric burials. Noteworthy pieces among the bronzes are illustrated in Plate XXXV *a–e*. There are a pair of linked rings with triple bosses, apparently representing heads of dogs or bulls;





XXXV. *a–e.* GEOMETRIC BRONZES. 1 : 2. *f.* ARCHAIC GREEK GEM. 2 : 1.
g. CORINTHIAN OIL-BOTTLE. 1 : 1

XXXVI. THE ELGIN ATHENA. 5 : 6

a large lobed rosette which is shown by a bronze hook and remains of an iron pin on its back to be a fibula-plate; and spiral armlets of single and multiple coils with moulded ends and simple linear engraving. The fibula-plate is decorated with finely incised circles.

E. J. Forsdyke.

91. A NEW CORINTHIAN ARYBALLOS.

AN archaic Greek oil-bottle, bought from the J. R. Vallentin Fund, is a new and important document in the history of Corinthian pottery (Plate XXXV *g*). It belongs to the middle period, about 590 B.C., and is by the same hand as the well-known aryballos with the boar-hunt in the Louvre (E 612), and three with heroic battles in Vienna (Payne, *Necrocorinthia*, p. 304, nos. 807–9). The Austrian battle-scenes are very similar to this, and one has a combatant distinguished by his name, Aineas, so that they may all be taken to represent Homeric incidents. Other points of similarity in the group are key-patterns on the rims, chequered handles, and the ornaments in the field, particularly the formal flowers springing from the ground. But the portraits of the two Corinthian ladies in the *tondo* underneath this vase are unique. Single heads are not uncommon on the backs of handles, as on the aryballos in this Museum with the lady's name inscribed beside it, Aineta, and below, the long list of her male admirers. There is no record of the provenience of the new vase. It had been in private possession in London for many years.

E. J. Forsdyke.

92. AN ARCHAIC GREEK GEM.

A FINE Greek intaglio of about 500 B.C. has been given by Mrs Ormerod, of Harrogate. The stone is a chalcedony cut scarab. Its surface has been worn so that the ladder border is only partly visible, but the engraved design is perfectly preserved (Plate XXXV *f*). It shows a sphinx seizing a young Greek, who defends himself with a sword. This evidently refers to the Theban legend. Sphinxes are often represented seizing men, but the men are usually dead, and the sphinx may then be a creature of death in general. Other variants have a griffin instead of a sphinx. By a strange coincidence the closest parallel to the subject of the new archaic gem,

in which the victim fights with a sword, is on one of the latest gems in the collection, an amethyst from the Arras Treasure, found in 1922 with medallions of Constantius Chlorus (*Cat. Gems*, 1918*).

E. J. Forsdyke.

93. THE ELGIN ATHENA.

THE Earl of Elgin and Kincardine has generously deposited on loan his bronze statuette of Athena flying her owl (Plate XXXVI). This rare and beautiful piece belonged to the original Elgin Collection, and has been known for many years; but it has not previously appeared in public, or even in a photograph. Alexander Conze saw it at Broomhall in 1889 and published a note on it in *Festschrift für Benndorf*, illustrated with a drawing which is reproduced in Reinach's *Répertoire*. The bronze is in extremely fine condition. The slender but robust forms, the lively pose and the severe drapery, belong to the second quarter of the fifth century B.C., and the technique of engraved hair and sharply cut features, and the sketchy finish of the owl and raised hand, point to the same time. The figure can therefore be identified as an original Greek work contemporary with the sculpture of the Temple of Zeus at Olympia. It was probably acquired in Athens by Lusieri, Lord Elgin's Neapolitan agent, and it seems likely that it was made there.

The motive of flying the owl, like a carrier-pigeon, occurs on Athenian bronze coins of the time of Hadrian (Imhoof-Gardner, *Numismatic Commentary*, pl. AA, iv); but Athena there has an Attic helmet and stands in a later fifth-century pose. The only other record of the type, an archaistic marble relief in the Lanckoroński Collection in Vienna (Schrader, *Pheidias*, 76), follows the Elgin statuette so closely that both must be derived from the same model at Athens, a monumental statue or relief or perhaps a painting. A curious point is that the shaft of the spear in the Lanckoroński relief, held in the left hand, passes under the arm. The hand of the statuette is pierced for a shaft which would similarly go under the arm; but there has been a later adaptation, leaving its marks in a deep groove outside the fingers and a shallow one inside the forearm, in which the spear was fixed so as to lean on the shoulder in the ordinary position, which is shown in the statue on the coins. The goddess is

evidently represented in one of her familiar Athenian aspects, but her title has not been identified. Beulé suggested, for the coins, Athena Archegetis of the *Birds* of Aristophanes, because the scholiast says that she held an owl in her hand. E. J. Forsdyke.

94. A HAN POTTERY GROUP.

THE Han group illustrated on Plate XXXVII *b* was acquired for the Museum by subscriptions organized by Mr Peter Sparks. The names of the subscribers are: Mr and Mrs Alfred Clark; Mr Anthony de Rothschild; Mr H. J. Oppenheim; Mr C. E. Russell; Mrs Meyer Sassoon; Mr C. T. Loo; Sir Louis and Lady Baron; Mr J. H. Jones; Mr Oscar Raphael; Major the Hon. Sir John Ward, K.C.V.O.; Mr and Mrs Cedric Lane-Roberts; Maj.-Gen. Sir Neill Malcolm, K.C.B., D.S.O.; Sir Percival David, Bart.; Mr R. H. Palmer; Mr George Eumorfopoulos; Prof. C. G. Seligman; Lord Alington; Mr Cecil E. Byas; Lord Edward Hay; Mr J. A. Barlow, C.B.; Sir Philip Sassoon, Bart.; Mr Victor Rienaecker; Mrs James V. Rank; Mrs Julius Spier; Mrs Baldwin Bantock; Mr W. Llewellyn Jones; Miss Edith M. Jones; Mrs John Sparks; Mr Peter Sparks.

It is a group which has given rise to much discussion and it cannot be said that any definite conclusions have yet been reached as to its meaning. All we know of its history is that it is reputed to have been found near Loyang, and, according to the original Chinese vendor, with the component parts in the positions indicated by our reproduction. The only real confirmation we have of this statement is in the material and the surface condition of the various pieces. They are all of a similar red ware and with a green glaze which is encrusted with silvery iridescence; and they are so alike in condition as to warrant the belief that they were found together. It cannot be denied at any rate that thus posed they make a fascinating *tableau*.

As shown, the two principal figures are squatting on their heels beside a low table on which is a board fitted with certain intriguing appliances. A jar and a standing figure complete the composition. The main discussion centres round the board, which is rectangular, with six transverse strips at the right end and two notched strips along the sides at the left end, the rest of the surface being level except for

two disks which appear like flat buttons mid-way between the notched strips, and some shallow L-shaped depressions in the corners which the glaze has almost filled up.

So far two suggestions as to its meaning have been explored. The first supposes that the scene represents a game played by the two seated figures with the standing figure as spectator, the vase being used for holding counters or perhaps refreshment. Unfortunately the only table game which we know to have been played in the Han dynasty (206 B.C.–A.D. 220) is the game of 'checkers', which could not by any stretch of imagination be represented here.

The second suggestion is that the board is a musical instrument, in two parts, the right end with six transverse strips being played on, perhaps with a hammer, by one of the figures, while the notched strips on the left held five strings on which the other figure performed. The attitude of the two persons would suggest that one has just finished his piece and the other is applauding.

The only pictorial relics of the Han dynasty to which we can refer are the stone bas-reliefs in Shantung, and only on two of these have we been able to find any analogous scene. In one[1] two figures are seen similarly seated with a rectangular board or low table between them, but unluckily the stone is so worn that there is nothing left to show the purpose of the table. It is, however, significant that this picture appears in a series of groups representing musicians.

The other[2] scene includes a wine jar, a table with food vessels, and a square table on which are inscribed L-shaped lines, four disks and a square; but there is nothing in the attached inscriptions or in the context to explain the meaning of these diagrams.

With regard to the standing figure, the two-pronged fork which he carries stamps him as an agricultural worker.[3] Assuming that he actually has some connexion with the 'musicians', it can only be in the role of listener; and we must infer that the scene was set, quite conformably with Chinese habits, out of doors. The table is 11·5 inches long and 8·8 inches wide and the seated figures are 7·8 inches high.

R. L. Hobson.

[1] See Chavannes, *Mission Archéologique dans la Chine Septentrionale*, Part I, fig. 158.
[2] Chavannes, *op. cit.*, fig. 104.
[3] Chavannes, *op. cit.*, fig. 75.

XXXVII *a*. T'ANG MIRROR

XXXVII *b*. HAN POTTERY GROUP

XXXVIII. SEVENTH-CENTURY CHINESE PAINTING

95. A T'ANG BRONZE MIRROR.

THE T'ang mirror, illustrated on Plate XXXVII *a*, was acquired by purchase. It is made of whitish bronze, the normal Chinese mirror metal. It is polished on one side, and ornamented on the other with mother-of-pearl bedded in black lacquer. The mother-of-pearl design represents two flying phoenixes with heads converging on a jewel which is enclosed in a ring bound with fillets. In the spaces are a knot and detached feathers and the whole design is enclosed by a double border which consists of an inner ring of feather ornaments and a plain outer ring. The lacquer bed is much decayed and crackled, and parts of the inlay show signs of decay. Some segments have fallen out and been lost, but not enough to destroy the general effect of the design.

The style of the composition bespeaks T'ang workmanship; and the technique is that of the inlaid, eighth-century mirrors which are preserved in the Shoso-in at Nara, though the latter are rather more sumptuous and elaborate, being inlaid with amber as well as mother-of-pearl.

Examples of mirrors with shell inlay are extremely scarce and no specimens with the dimensions of the present example (11·55 inches in diameter) have been recorded outside Japan. R. L. HOBSON.

96. A PERSIAN POTTERY BOX.

THE Museum has also acquired by purchase a Persian pottery box which appears to have been used to carry weighing scales. It is made of the sandy, white ware with lettuce-white glaze which is known in the antique trade as *lakabi*; and its borders and reliefs are coloured with cobalt blue. Apart from the mouldings which follow the contours of the box, the chief ornament consists of two bands of formalized and illegible Cufic characters. The place of its origin may be conjectured to have been Rayy (Rhages) and its date of manufacture the twelfth century. The width of the box is 8·8 inches.

R. L. HOBSON.

97. A SEVENTH-CENTURY CHINESE PAINTING.

MR A. W. BAHR has lately presented to the Department of Oriental Antiquities a Buddhist painting of very considerable interest. On paper measuring 12 by 11¾ inches this painting shows

the Buddha between two attendant Bodhisattvas (Plate XXXVIII). Though it is only a rough sketch, the line is so free and the movement of the figures so well expressed that it is clearly the product of an advanced and vigorous school. An inscription below the painting, in black ink on a prepared blue ground, states that it was made in the 4th moon of the 3rd year of Ta-yeh (A.D. 607) by Chih-Kuo, a monk of the Ta-chuang-yen Monastery, on behalf of Ya-ya Ling-hu, military Governor of Tun-huang. Practically no Chinese painting of the seventh century survives. The date is as much as two hundred and fifty years earlier than the earliest dated example among the paintings recovered from Tun-huang by Sir Aurel Stein, which range between A.D. 864 and 983. But among the manuscripts of the Stein Collection are found documents going back to A.D. 406, so that there is no reason to reject the suggestion of Tun-huang as the provenance of the new painting. The colouring, red, green, ochre, and purple, suggests some influence from the West, and only in such a place as the walled library at Tun-huang could the paper have survived so long with comparatively little damage. The acquisition of so early a dated example is clearly a matter of importance to the Department. B. GRAY.

98. A WOODEN FIGURINE FROM EASTER ISLAND.

THE Sub-Department of Ethnography, through the Vallentin Fund, has secured a paramount specimen of the so-called 'ancestral' wooden figures from Easter Island (Plate XXXIX). The Museum already possesses the finest series of these peculiar objects in the world, but the present example is equal to any of the specimens in the British Museum, far surpassing any of the few which have been available during the last thirty years.

A particular interest attaches to this acquisition, because it bears a label, signed Hugh Cuming, and marked as No. 3. Hugh Cuming, in the early half of last century, presented to the British Museum an Ethnographical series of over one hundred objects, collected from the Pacific and America. This series included two similar figures from Easter Island. The records for the period are defective, but the list of the Cuming Collection is preserved in the Sub-Department of

XXXIX. WOODEN FIGURE FROM EASTER ISLAND

XL. ITALIAN MEDALS FROM THE WHITCOMBE GREENE COLLECTION

Ethnography on paper which bears the dated water-mark of 1831. The label attached to the figure under discussion is in the same handwriting as the British Museum record; the figurine is obviously the companion of the two which have been in the National Collection since the early nineteenth century.

The figurine was in the possession of Lord Hothfield, who however can give no information as to how it came into the possession of his family.

The label attached by Hugh Cuming to this specimen calls attention to the fact that in every case the right eye is missing. This is a coincidence. The previous Cuming figures also lack the right eye (which is a 'surround' of bird-bone, inlaid with obsidian) but purely by accident, as can be proved by other examples of earliest date.

Examples of pre-European Polynesian art are rare, and this example of wood-carving, produced by a people living under stone-age conditions, is worthy of record; especially as it is connected with a collection presented to the British Museum about a century ago. T. A. Joyce.

99. ITALIAN MEDALS FROM THE WHITCOMBE GREENE COLLECTION.

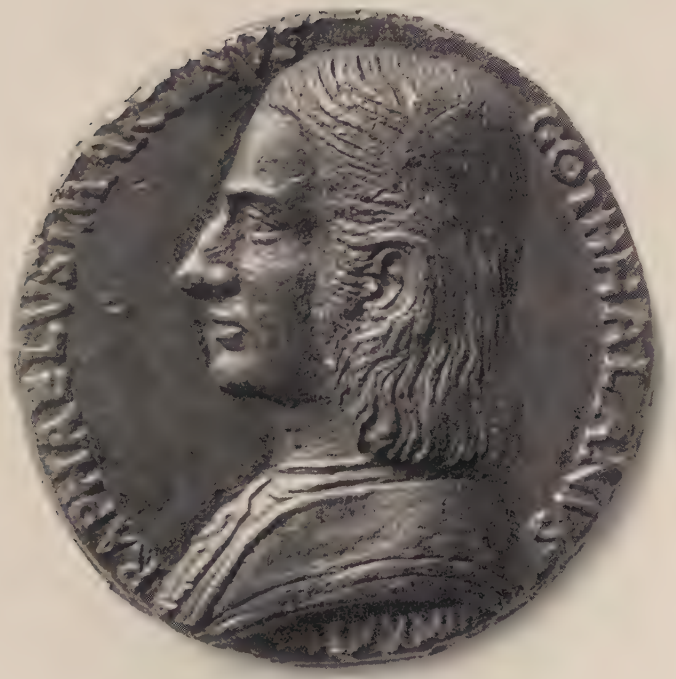
THE sale of the well-known collection of Renaissance Medals formed by the late Thomas Whitcombe Greene took place on the 30th October. The low prices, due to the prevailing depression, furnished an opportunity which was not missed by the Museum, which acquired all but two or three of such Italian medals as were not already adequately represented in the national collection. A few of these acquisitions are illustrated in Plates XL, XLI. Mr Whitcombe Greene had in previous years parted with many fine pieces from his cabinet, but there remained a number of unique specimens, and a few very fine examples of medals otherwise known. Of the latter class, the Museum secured the charming little piece of F. Francina, of the Mantuan School (Pl. XL *e*); the perfect specimen of Francesco Roseti, attributed to Maffeo Olivieri; the fine François I by Pomedelli (Pl. XL *f*); the Dante, with the Mountain of Purgatory on the reverse; Valerio Belli's Pietro Bembo; Antonio Abondio's Niccolò Madruzzo, the only known specimen with the

original reverse (Pl. XL *a*), and also his Jacopo da Trezzo; Andrea Cambi's charming portrait of his wife Leonora (Pl. XL *b*); and an admirable example of Pastorino, the Giulia Barattieri Baiardi (Pl. XL *d*). Of the unique pieces which fell to the Museum, the most important is the fine portrait of Béraud Stuart d'Aubigny, Chevalier de Saint Michel, one of the suite of Charles VIII on his Italian expedition, a characteristic work of Niccolò Fiorentino (Pl. XLI *a*). Next, perhaps, comes a Florentine work of the early sixteenth century, the portrait of the unknown Catalan, Rafael Martin (Pl. XLI *b*), which has, however, suffered somewhat from tooling. The early sixteenth-century Scipione Buzzacarini of Padua, and the Venetian Scipione Clusona dated 1554 (?), who is also known from a portrait by Tintoretto dated 1561, are important pieces, if not attractive. Finally, three wax-models (a valuable addition to the miscellaneous series from the same collection acquired at a previous sale) were secured. One of them, in wax on slate (Pl. XL *c*), represents Alessandro de' Medici, and may be by Francesco dal Prato or Domenico di Polo, although it is greatly superior to the medallic work of either of these artists. GEORGE HILL.

100. THREE COLOGNE ARISTOTLE INCUNABULA.

AMONG recent acquisitions by the Department of Printed Books is a volume of fifteenth-century printing which is interesting for several reasons. It contains, in what is doubtless the original binding of half leather over boards, texts of Aristotle's *De anima* and *Parva naturalia*, with commentaries by two luminaries of Cologne University, printed at Cologne by Heinrich Quentell in June 1497, and September 1498, respectively. The fact that they are small folios renders them somewhat exceptional among the work of Quentell, the overwhelming majority of whose four hundred or more editions are quartos; generally it required the stimulus of a commission for an academic text-book, as here, to reconcile him to a larger size. A much more remarkable feature, however, is the appearance on the title-page of the *De anima* of a large woodcut, about 195 × 181 mm., representing a scholar in his study, with an angel holding a scroll above his lectern and a dog gnawing a bone on

a



b

XLI. ITALIAN MEDALS FROM THE WHITCOMBE GREENE COLLECTION

the floor, which is obviously French work and seems in point of fact to be printed from a block used by Gilles Couteau and Jean Ménard at Paris in their edition of the *Danse macabre* of 1492; a facsimile of this may be found in Claudin, *Histoire de l'imprimerie en France, &c.*, vol. ii, p. 176. Instances of the westward migration of decorative material in printed books of the early period have long been on record, but the transference of such material from France to Germany is much more noticeable and must indeed be almost unique. The title-cut of the *De anima* is so far our only positive evidence of the closeness of Quentell's connexion with the Parisian book-trade, but further light might be thrown on it if it should prove possible to identify three smaller blocks, measuring about 86 × 61 mm., of which weakly inked impressions appear on different pages of the present book. One of them represents two men conversing in a narrow room, another shows Death standing over a coffin, a scroll with an unfortunately quite illegible inscription above his head; the third, which is oblong, is of a man paddling in the stern of a boat, with two others apparently standing on the bank behind. These cuts are clearly contemporary work, but beyond this all is uncertain. The press-mark of the *De anima* is IB. 4658 and that of the *Parva Naturalia* IB. 4670; the bibliographical references are: Voulliéme, *Buchdruck Kölns*, nos. 142 and 160; *Gesamtkatalog*, nos. 2348 and 2429.

The Department has further acquired a copy of Johannes Versor, *Quaestiones super logicam Aristotelis*, completed at Cologne in June 1486 by Conrad (Welker) of Boppard, and the only recorded book containing his signature (press-mark: IB. 5040). Of the printers known by name who worked at Cologne during the fifteenth century only two now remain unrepresented by signed work in the Museum collection—Gerardus ten Raem and Peter ther Hoernen.

V. Scholderer.

101. THREE EARLY-PRINTED ENGLISH BOOKS.

An important acquisition recently made by the Department of Printed Books is one of the only two known copies of the original edition of *John Bon and Mast person* [i.e. Master Parson], a dialogue in verse between a husbandman and a priest, described by

the *Dictionary of National Biography* (in its account of the author, Luke Shepherd) as 'an extremely powerful satire directed against the Real Presence'. The first page bears a woodcut representing the Corpus Christi procession. The interest of the work may be partly judged from the fact that it was twice reprinted in the nineteenth century. The book is undated, but the date is established by the summoning of John Day, one of the printers (the other was William Seres) before the Lord Mayor in 1548 to answer for the publication. Sir John Gresham, then Mayor, had a sense of humour, and after perusing *John Bon* decided that it was 'bothe pythie and mery' and dismissed the printer. Shepherd was, however, imprisoned in Mary's reign. He was the author of several other anonymous pamphlets on the side of the Reformers.

Two other books acquired at the same time are distinctly deserving of mention. One is a fragment of a hitherto unknown poem entitled *A brefe apologye or answere to a certen craftye cloynar, or popyshe parasyte, called Thomas smythe*, written by William Gray of Reading about 1540, for on 4 January 1541 Gray and Thomas Smyth, 'clerk of the council to the queen', were committed to the Fleet prison 'for writing invectives against one another'. The Museum possesses nineteenth-century reprints of several of these invectives, but hitherto none of the original editions, which are all exceedingly rare. In the present poem Gray is defending 'Trolle awaye' and 'Trolle in', two of his known pamphlets, against Smyth's attacks in his 'Lytell treatyse agaynst sedicyous persons'.

Of William Muggins's *Londons Mourning garment, or Funerall Teares: worne and shed for the death of her wealthy Cittizens* [in the plague], 1603, two other copies are known, at the Bodleian and Huntington libraries. It is a poem in rhyme-royal stanzas lamenting the plague and its resultant evils.

> 'But most of all my sorrowing heart doth grieue
> For such as worke and take exceeding care
> And by their labour knowe not how to liue,
> Going poore soules in garments thinne and bare.'

This is followed by a prayer and a list of burials in the different parishes from 14 July to 17 November 1603. H. Sellers.

102. OTHER GIFTS.

AMONG other gifts received during the last quarter may be mentioned:

The Architectural Work of Graham Anderson, Probst, & White, Chicago, and their predecessors. 2 vols. Privately published. London, 1933. *Presented by Mr Ernest R. Graham.*

Comus, a Mask. By John Milton. With a frontispiece and the six characters in costume designed and engraved on wood by Blair Hughes-Stanton. The Gregynog Press, 1931. *Presented by the Misses G. E. and M. S. Davies.*

A. Gavrilović: Znameniti Srbi xix. veka. 3 vols. Zagreb, 1901–4. *Presented by the Royal Serbian Legation.*

J. and J. A. Venn: Alumni Cantabrigienses. Vols. 1–4. Cambridge, 1922–7. *Presented by the Rev. Dr G. R. Woodward.*

A Collection of Dissertations published by the University of Chicago. 920 numbers. Chicago, 1894–1928. *Presented by the University of Chicago.*

M. A. Pardee: Le Masque authentique de Napoléon. Son étrange histoire de 1821 à nos jours. Edition privée. 1933. *Presented by Mr and Mrs Alfred Day Pardee.*

A Collection of Documents and Letters forming a history of the Imperial Maritime League, brought together by Mr L. G. H. Horton-Smith, joint founder of the League and for some years joint Hon. Secretary. 18 vols. 1908–15. *Presented by Mr L. G. H. Horton-Smith.*

Hallwylska Samlingen. Beskrifvande förteckning. Grupp XLII. Silfver. Grupperna L–LV. Brons-Skulpturer. Text and plates. 5 vols. Stockholm, 1932–3. *Presented by the Board of the Hallwyl Museum.*

Copies of the records of the distribution of the Royal Bounty to French Protestant Refugees in England. London, 1708–10, 1725, 1728, 1729. *Presented by the Secretary of the French Hospital, Victoria Park Road, London.*

Autograph MS. of Mrs Humphry Ward's 'Bessie Costrell' (Add. MS. 43505). *Presented by Mrs Reginald J. Smith.*

James Albery's play, 'Jingle', proof sheets, 1887, with corrections

and additions by Henry Irving (Add. MS. 43506). *Bequeathed by Richard Henry Bath.*

Papers of the Dukes of Cleveland, 1756–19th cent. (Add. MS. 43507). *Presented by Mr H. C. Price.*

Genealogy, with evidences, of the Oznobishin family (Russia); Add. MS. 43508. *Presented by Mrs L. J. de Rochefort.*

Letters of 'Zion' Ward to the Nottingham connection, 1829–31 (Add. MS. 43509). *Presented by the executors of C. B. Holinsworth.*

Notes of cases made by Sir Samuel Martin, Baron of the Exchequer, on the Western Circuit, Spring 1864, and Home Circuit, Summer 1864 (Add. MS. 43646). *Presented by the Rt Hon. Sir Frederick Maugham.*

Account-book of Francis Bedwell, locksmith, 1771–6 (Add. MS. 43679). *Presented by Mr E. H. W. Meyerstein through the Friends of the National Libraries.*

Letters of literary men to A. R. Waller, Secretary to the Syndics of the Cambridge University Press (Add. MSS. 43680, 43681). *Presented by Mrs A. R. Waller and Mr Harold Child.*

A fourteenth-century volume of Franciscan sermons. *Presented by Dr Robert Steele.*

Two autograph poems of Lionel Johnson, written at Winchester. *Presented by Mr Campbell Dodgson, C.B.E.*

Autograph letters of Madame D'Arblay (Fanny Burney), S. T. Coleridge, Sir Thomas Lawrence, &c. *Presented by Mrs E. Hugh N. Wilde through the Friends of the National Libraries.*

Three letters of R. D. Blackmore and a letter of Kenneth Graham. *Presented by Miss M. Fedden as a thank-offering for pleasure and instruction received by her from the official guide-lecturers.*

Three foreign passports. *Presented by Mr H. M. Paull through the National Art-Collections Fund.*

Letter of O. W. Holmes, 29 December 1890. *Presented by Mr F. D. Flory.*

Letter of J. G. Wille, the engraver, to Chrétien de Mechel, 28 May 1775. *Presented by Dr J. S. Pearson.*

A collection of American literary autographs. *Presented by Dr Thomas Ollive Mabbott.*

Three fourteenth-century charters (Add. Ch. 70792–70794). *Presented by Major H. R. M. Howard.*

Two deeds relating to the Tresham family (Add. Ch. 70795, 70796). *Presented by Mr H. R. Moulton.*

Charter of Robert, Earl of Orkney, 1591, &c. (Add. Ch. 70797 A–C). *Presented by Mr Allan Fea.*

Rental of Tiverton, co. Devon, 1596 (Add. Roll 70798). *Presented by Dr E. G. Millar.*

Compotus roll of Okehampton, co. Devon, 1/2–2/3 Philip and Mary (Add. Roll 70799) *Presented by Miss B. Herapath.*

The Mishnah of Rabbi Eliezer. Edited by Dr H. G. Enelow. New York, 1933. *Presented by the Editor.*

Nan-Shan-Li: Brick Tombs of the Han Dynasty at the foot of Mount Lao-t'ieh, Manchuria. 1933. *Presented by Marquis Moritatsu Hosokawa.*

Miles Birket Foster: Two drawings. *Presented by Mr C. R. Rudolf.*

G. B. Castiglione: Six small etchings
J. C. Baquoy: Four vignettes
} *Presented by Lady Wilson.*

William Evans: Portrait drawings of Richard Payne Knight and Joseph Planta. *Presented by Mr George A. Simonson through the National Art-Collections Fund.*

Mahogany fitting for the exhibition of prints and drawings. *Presented by Messrs Ellis and Smith.*

Attributed to G. B. Tiepolo: Design for a wall-painting. *Presented by Captain George Fenwick Owen.*

Noach van der Meer and R. Vinkeles: Unfinished proof of the engraving 'L'Auditoire dans l'édifice de la Société Felix Meritis', 1794. *Presented by Mr W. H. White.*

Five drawings by Old Masters. *Presented by Mr A. P. Rudolf.*

Five Rumanian drawings. *Presented by Professor G. Oprescu.*

Luigi Servolini: Six woodcuts. *Presented by the artist.*

Ronald Gray: Two water-colours. *Presented by the artist.*

C. F. G. R. Schwerdt: Catalogue of Books, MSS., Prints, and Drawings (Hunting, Hawking, Shooting). 3 vols. 1928. Privately printed. *Presented by the author.*

Campbell Dodgson: 'Los Desastres dela Guerra' (Roxburghe Club Publication). *Presented by Sir John Stirling Maxwell, Bart.*

A stone vase in the form of a duck, a sculptor's trial piece, and a scarab of the Second Intermediate Period. From the excavations at al 'Amarnah. *Presented by the Egypt Exploration Society.*

Inscribed half-mina weight, of pebble shape, from the city of Ashur. *Presented by Mr J. W. A. Cooper.*

The Llewellyn Phillips collection of Arab glass weights. *Given by Mrs Phillips.*

Replicas of a bronze 'arrow vase' and a ewer in the Shoso-in at Nara; and four boxes of *ying ch'ing* porcelain with inscriptions. *Given by Sir Percival David, Bart.*

A Chinese pottery covered jar of the Han Dynasty (206 B.C.–A.D. 220). *Given by Mr O. C. Raphael.*

Chinese porcelain vase. Sixteenth century. *Given by Mr G. Eumorfopoulos.*

Japanese lacquered helmet box decorated in Tosa style. Seventeenth century. *Given by Mr G. Fenwick Owen.*

Pair of bronze knockers from a gate in Peking. *Given by Col. G. H. W. O'Sullivan, R.E.*

Flint core and flakes from the estuarine clay, Island Magee, N. Ireland, and pre-Crag implements from Suffolk and the Norfolk coast. *Presented by Mr J. P. T. Burchell.*

Series of microlithic flints from a site below peat at Broxbourne, Herts. *Presented by Mr S. Hazzledine Warren and Mr O. Rickof.*

Flint arrow-head, pygmy implements and flakes from sand-hills near Boulogne-sur-Mer. *Presented by M. Seymour de Ricci.*

Pewter spoon, pied-de-biche type, with crowned head of William III. *Presented by Mr and Mrs Norman Gask.*

Crystal seal with intaglios of the Colosseum, Baths of Caracalla, and the Pantheon. *Presented by Mr James R. Ogden.*

Seven bronze portrait medals of English men of letters by T. Spicer-Simson. *Presented by the Director.*

Portrait medals of Mrs Anna P. Taft and Mrs Eleanor Ashley Bach by T. Spicer-Simson. *Presented by the artist.*

A portrait plaque of Sir George Hill, K.C.B., F.B.A., by Frank Bowcher. *Presented by the artist.*

Forty-six silver, 43 bronze, and 32 nickel, &c., British, Colonial and European coins. *Presented by Mr Henry Garside.*

Twenty-one denarii and 2 bronze coins of the early Roman Empire. *Presented by Monsieur Paul Tinchant.*

Eighty-five varieties of Irish seventeenth-century tokens to be added to the Lionel Fletcher collection. *Presented by the Executors of the late Lionel L. Fletcher.*

Five early Abbasid bronze coins from the Oxford University excavations at Hira. *Presented by Mr Gerald Reitlinger.*

A bronze coin, apparently unpublished, of Xerxes, King of Armenia (*c.* 170 B.C.). *Presented by Dr J. Prendergast.*

NOTE

A CATALOGUE OF BRONZE AGE METAL OBJECTS.

THE elaborate catalogue of all known implements of the Bronze Age in England and Wales was undertaken by a Committee of the British Association some years ago and has been completed to date under the chairmanship of Professor Myres, with Mr Harold Peake as Secretary. By arrangement with the Trustees the card-index has now been removed from Burlington House and accommodated in one of the Sturge Bequest rooms in the basement of the White Wing, where it can be consulted by students under the same conditions as the Sturge collection. The departmental staff will enter any further finds brought to the notice of the Museum, and it is hoped that new specimens will be submitted to the Keeper of British and Medieval Antiquities for registration, as drawings and exact measurements are required.

RECENT PUBLICATIONS

THE recently issued quinquennial volume of the *Subject Index* of Modern Books acquired by the British Museum since 1880 carries the work forward over the years 1925 to 1930. The preceding eight volumes include entries amounting to rather less than

450,000; and the present volume being estimated to contain 77,400 entries, students have now at their disposal a classified list of more than half a million references to books representing the recent literature of all countries of European and Western civilization, including new editions of books originally published at earlier dates.

The whole inventory now covers a range of half a century. Contrived originally by its first editor, Dr G. K. Fortescue, to meet the domestic needs of the Reading Room of the British Museum and intended to be used as a supplement to the General Catalogue of Printed Books, which is an 'Author Index', the *Subject Index* is not an exhaustive bibliography of the literature of the period which it embraces.

It has its definite limitations: only books which are in the British Museum are entered; and no analytical index of periodical publications is attempted.

But despite these limitations the British Museum *Subject Index* supplies to the general public a need which nothing else meets, and has become an indispensable work of reference in most of the libraries of the Western World. It may be hoped that in the future it will be possible to carry the Index backwards so far as to include the literature of the whole of the nineteenth century—though not, in this form, further backwards into regions where it is very doubtful whether the existing structure would be suitable.

It becomes ever more obvious, as Dr Fortescue foresaw, and as this procession of portly volumes makes clear, that the idea of combining the whole into a cumulative index is impracticable. To be of real service the index must continue to be issued in volumes of manageable size; the alternative would be an impenetrable and overwhelming mass of entries, in which the student would grope and flounder helplessly.

The price of the present volume is £5 5*s*.

Off-prints of the headings ARISTOPHANES (23 double-columned pages) and ARISTOTLE (86 pages) from the new edition of the *General Catalogue of Printed Books* are now on sale at the price of 2*s*. 6*d*. and 7*s*. 6*d*. respectively.

A new reprint of the pamphlet *The Book of the Dead*, with 24

illustrations, has been issued (1*s.*). The reproductions of the Saxton Maps have been continued with Suffolk, Somerset, Hampshire, and Cornwall (5*s.* each).

In connexion with the Mt Sinai Manuscript of the Bible, a post-card showing one opening (end of St Luke and beginning of St John) has been issued at 2*d.*; also a full-size collotype reproduction of the same opening at 1*s.*; and a pamphlet (with four illustrations) giving the main facts of interest concerning the Manuscript at 6*d.*

A penny leaflet giving the facsimile, transliteration, and A.V. and R.V. versions of the Lord's Prayer according to St Luke, is in preparation.

Those who wish to dispose of large quantities of these publications are reminded that a discount of 32½ per cent. is given on orders of 100 or more.

EXHIBITION OF ENGLISH ART

AN Exhibition of English Art, gathered from various departments, is being held in the Prints and Drawings Gallery. It supplements the exhibition of the Royal Academy in showing prints as well as drawings, and by admitting work produced by foreigners on English soil. The work of Holbein and Van Dyck could hardly be omitted in any attempt to show the development of native art, and any picture of England in the seventeenth century would be incomplete without the illustration of Hollar. The period of the exhibition is roughly the same as that of the Royal Academy, i.e. from Anglo-Saxon times to about 1860: it includes a few examples of later date, but nothing by contemporary artists.

Four departments have combined to bring together outstanding examples of English art from various parts of the Museum: the Mediaeval Antiquities (with the wall-paintings from St Stephen's Chapel, and examples of ivory carvings, seal-matrices, and embroidery), the Coins and Medals, the Manuscripts (with an unrivalled series of illuminations), and the Prints and Drawings. The exhibition may give some visitors a fresh view, if not a first sight, of objects which may have escaped their notice in the various corners of a vast building, and the amateur may be enabled to assess the

qualities of draughtsmanship and design which have characterized English creation throughout the ages.

The exhibition is inevitably only a small selection from the rich variety of the Museum collections, and the visitor may be directed to certain parts of the building where other branches of English art are represented: to Anglo-Saxon antiquities in the Iron Age Gallery; to alabaster carvings, to pottery and porcelain, and other antiquities in the west end of the ground-floor of the King Edward VII Galleries; to the illustrations in early printed books shown in the King's Library, and notably to a special exhibition of English book-bindings in the same gallery.

A Guide to the Exhibition has been printed, and is on sale at the price of *1s. 6d.*

RECENT PUBLICATIONS

CATALOGUE OF THE KING'S MUSIC LIBRARY By WILLIAM BARCLAY SQUIRE, M.V.O., M.A., F.S.A., F.R.C.M.

PART II. THE MISCELLANEOUS MANUSCRIPTS. By HILDA ANDREWS, MUS.BAC. Pp. x+278. 1929. 10s.

PART III. PRINTED MUSIC AND MUSICAL LITERATURE. Pp. iv+384. 1929. 15s.

A CORPUS OF ITALIAN MEDALS OF THE RENAISSANCE BEFORE CELLINI, by G. F. HILL. Two vols.: text, pp. xvii+371, and 201 plates. 1930. £7 7s.

CATALOGUE OF BOOKS PRINTED IN THE FIFTEENTH CENTURY NOW IN THE BRITISH MUSEUM. Part VI. Italy: Foligno, Ferrara, Florence, Milan, Bologna, Naples, Perugia, and Treviso. Pp. l+301 (599–899), with 31 plates of facsimiles (XLII*–LXXII*). 1930. £3 3s.

COINS OF THE ROMAN EMPIRE IN THE BRITISH MUSEUM. Vol. II: Vespasian to Domitian. With an introduction and 83 plates. By HAROLD MATTINGLY, M.A. 1930. 8vo. £3 3s.

CATALOGUE OF SCULPTURE IN THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES: By F. N. PRYCE, M.A., F.S.A. Vol. I, Part I. Prehellenic and Early Greek. Pp. viii+214, with 43 plates and 246 figures in text. 1928. 18s. Part II. Cypriote and Etruscan. Pp. viii+261, with 6 plates and 132 figures in text. 1931. £1.

CODEX ALEXANDRINUS in reduced photographic facsimile. Old Testament, Part II. I Samuel—II Chronicles. 232 plates. 1931. £2 2s.

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS PRESERVED IN THE DEPARTMENT OF PRINTS AND DRAWINGS, BRITISH MUSEUM. By ARTHUR M. HIND, M.A., F.S.A. Vol. IV. Dutch Drawings of the 17th Century (N–Z and Anonymous). 1931. 8vo. £2 10s.

THE STURGE COLLECTION: An Illustrated Selection of Flints from Britain bequeathed in 1919 by William Allen Sturge, M.V.O., M.D., F.R.C.P. By REGINALD A. SMITH, F.S.A. 1931. 8vo. With 11 plates and numerous illustrations in the text. £1 5s.

CUNEIFORM TEXTS FROM BABYLONIAN TABLETS IN THE BRITISH MUSEUM. Part XLI (50 plates), by C. J. GADD M.A., F.S.A. 1931. Folio. 16s.

CATALOGUE OF PAINTINGS RECOVERED FROM TUN-HUANG BY SIR AUREL STEIN. By ARTHUR WALEY. Pp. lii+328. 1931. 8vo. £2.

SUPPLEMENTARY CATALOGUE OF THE TAMIL BOOKS. By L. D. BARNETT. Pp. 695. 1931. £3 3s.

GENERAL CATALOGUE OF PRINTED BOOKS. Vol. I, A–Aegidius. 1004 cols. 1931. Vol. II, Aegidius–Aleu. 996 cols. 1931. Vol. III. Alevra–America. 1004 cols. 1932. Vol. IV, America–Anne. 988 cols. 1932. Vol. V, Anne–Aristias. 1004 cols. 1933. Each £4 (to original subscribers £3).

THE PRISMS OF ESARHADDON AND OF ASHURBANIPAL. By Dr. R. Campbell Thompson. Pp. 36, with 18 plates. 1931. 10s.

THE LUTTRELL PSALTER. 183 Plates, with an Introduction by E. G. Millar. £5 5s.

A GUIDE TO THE ISLAMIC POTTERY OF THE NEAR EAST. By R. L. Hobson. 2s.

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